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spective was unknown. Engraving on copper, cutting in wood, and printing, were the inventions of the next century. Portraits were seldom painted, and then only of very distinguished persons, introduced into large compositions. The imitation of natural scenery, that is, *landscape printing*, as a branch of art, now such a familiar source of pleasure, was as yet unthought of. When landscape was introduced into pictures as a background, or accessory, it was merely to indicate the scene of the story. A rock represented a desert; some formal trees, very like brooms set on end, indicated a wood; a bluish space, sometimes with fishes in it, signified a river or a sea. Yet in the midst of this ignorance, this imperfect execution, and limited range of power, how exquisitely beautiful are some of the remains of this early time! affording in their simple, genuine grace, and lott, earnest, and devout feeling, examples of excellence which our modern painters are beginning to feel and to understand, and which the great Raphael himself did not disdain to study, and even to copy.

As yet the purposes to which painting was applied were almost wholly of a religious character. No sooner was a church erected, than the walls were covered with representations of sacred subjects, either from scriptural history or the legends of saints. Devout individuals or families built and consecrated chapels; and then, at great cost, employed painters either to decorate the walls or to paint pictures for the altars; the Madonna and Child, or the Crucifixion, were the favorite subjects—the donor of the picture or founder of the chapel being often represented on his knees in a corner of the picture, and sometimes (as more expressive of humility) of most diminutive size, out of all proportion to the other figures. The doors of the sacristies, and of the presses in which the priests' vestments were kept, were often covered with small pictures of scriptural subjects; as were also the chests in which were deposited the utensils for the Holy Sacrament. Almost all the small movable pictures of the fourteenth and fifteenth centuries which have come down to us are either the altar-pieces of chapels and oratories, or have been cut from the panels of doors, from the covers of chests, or other pieces of ecclesiastical furniture.

CORRESPONDENCE.

SANTIAGO, Chile, August 13, 1866.

GRAND CONCERT BY GOTTSCHALK.

Last night Gottschalk, the great American pianist, gave his grand concert of three hundred and fifty musicians, reference to which has been made in several of my previous letters. He had already given fourteen concerts here, the crowd increasing each time, and at each of which he received beautiful wreaths. Some of these testimonials were very rare and costly, especially those given by the artists, the municipal authorities and the lady managers of the charitable institutions, for the latter of which Gottschalk gave several benefits. The announcement of a festival of three hundred and fifty musicians made by Gottschalk, six weeks ago, found many skeptics, as such a large number of performers seemed impossible to be found in Santiago. For a month and a half he worked eighteen hours a day. He taught every band and musician, and had partial rehearsals every day. The time fixed for the festival drew near, and yet the result seemed doubtful. At last a general rehearsal was announced.

The Archbishop, his clergy, the deacons of the cathedral, three hundred and fifty Seminarists, and all the priests were invited. The rehearsal was to begin at half-past seven o'clock, and at five the crowd began to assemble on the place, in front of the theatre, and intercepted all the lateral streets.

A CHILEAN CROWD.

As the hour for commencing approached, the spectacle was most interesting. Every one wished to get in, and a genteel scuffle ensued, the excitement becoming so great that threats were made to tear down the doors. Soldiers and police were sent for, and not until nine o'clock were the musicians enabled to get into the building. The success was great, much greater than could have been anticipated; but, complete as it was, it was surpassed by that of the next evening, when the Grand Festival took place. The superb theatre was crowded to excess, every box, nook and corner being filled by eager spectators. The President's box was occupied by his family and the diplomatic corps, and the whole building was beautifully decorated and illuminated.

THE PERFORMANCE.

The first part of the performance was composed of a *comediante*, represented by a native dramatic company. The second consisted of three pieces, performed by Gottschalk. These were loudly applauded, and each of them received an *encore*. Then followed an interval of half an hour, during which time, the curtain being down, Gottschalk mustered his little army in the following order:—On a high platform in the rear of the stage were eighty bass-tubos, trombones and saxhorns (the heavy artillery); and, in the centre, on another platform were eighty cornets, horns, bugles, &c. On the wings were thirty-four violins, twelve double basses, eight violoncellos, four flutes, four oboes, ten clarionets, &c. In the front and centre were forty drums. As the curtain rose, the anxiety and impatience of the audience was marked on every face. Not a sound was to be heard in the immense audience, and not an eye wandered from the gorgeous spectacle presented by the uniforms and instruments on the stage. The first part of the festival consisted of a "Coronation March." This was followed by the "Symphony of the Tropics," and the "Hunt of King Henry," the affair terminating with a "Grand Solemn March," dedicated to Chile. Of the symphony "Night in the Tropics," I should like to speak at length. It was beautiful in every sense, and would exhaust the vocabulary of technicalities in describing its distinctive merits. It was written in the modern romantic style, not quite Richard Wagnerish, as the ideas of Gottschalk are fresher and more clear than those of the eccentric musician of the future," but equal to the works of that great "Novator" as far as the instrumentation and novel effects are concerned. The latter part of the symphony was especially deserving of mention. Its object is to depict the dawn of day, when the violins accompany with a soft mysterious *tremolo* the principal melody heard through the chord formed by horns and bass clarionets, producing a most poetical and impressive effect. The solemn march, dedicated to Chile, is marvelously effective, and produced such an enthusiasm that I shall not attempt to give an idea of its peculiarities. One of the papers editorially says:—"The theme of that march will henceforth be adopted by the republic of Chile, as its national anthem, and in a century the sons and grandsons

of those who have known, admired and loved the eminent American artist, will, through that imperishable token, given by him to Chile, learn also to love and admire the name of Gottschalk, the patriot, the philanthropist, and the inspired composer."

OVATION TO GOTTSCHALK.

But the great ovation took place when Gottschalk left the theatre. All the bands, including over two hundred musicians, formed in line, and as soon as Gottschalk appeared at the door of the theatre, struck up the national hymn of Chile, accompanied by forty drums and fifty bugles. "Vi-va Gottschalk," was heard on all sides, and deafening cheers rose from the throng which filled the square and enveloped the theatre. A procession was soon formed, headed by the bands, and also preceded by the late Secretary of State, Colonel Rengifo, with Gottschalk on his right, and Senor McKenna, Director of Schools, on his left. Several thousand citizens joined the procession, and parading through the principal streets escorted Gottschalk to his house, where the enthusiasm became indescribable. Gottschalk was lifted over the heads of the crowd, embraced, pulled into his room and then out again, and finally, to quiet the calls for a speech, was borne in the arms of several gentlemen to a window, where he was greeted by the crowd with deafening cheers.

THE COUNCIL GIVE HIM A GOLD MEDAL.

The next day the Intendents of the government of Santiago officially notified Gottschalk that by a decree of the council he would be presented with a gold medal as a testimonial of their admiration for his genius and philanthropy. This morning a paper announces that a subscription has been started by the young men of the city for the purpose of decorating Gottschalk with a diamond Chilean star. A universal demand has been made for a repetition of the festival, and it is understood that Gottschalk will give another entertainment of the kind in a short time.

THE REPORTS ABOUT GOTTSCHALK IN SAN FRANCISCO.

I cannot neglect at this time to add my denial to certain slanderous charges made against the pianist in California some time since. I have not met with a Californian on the west coast since I first arrived here, last winter, who has not pronounced the accusation which was paraded in some of the California papers false in every respect. The ovations paid to him in San Francisco, Lima and in Chile, were of the most flattering description. In each of these places he was treated with the highest consideration by the most select families, none of whom have given credence to the calumnious reports circulated by his personal enemies. None who have ever known him can be convinced of his committing such offences as those charged against him.

GRAND BALL AT THE AMERICAN LEGATION.

Last Thursday night, General Kilpatrick, our Minister to Chile, gave a grand ball, which was attended by the families of the Cabinet, the diplomatic corps, and the *elite* of Santiago. The residence of the minister is in a central part of the city, and quite near the President's house. As South American houses are of very different construction from those in the United States, a brief description of the establishment here may not prove uninteresting. The house is one hundred and fifty feet deep, with nine rooms in line, and so connected to form one grand saloon if necessary.

ry. At right angles to the last of the rooms are the dining hall and sleeping apartments, and in the centre of the house is a large courtyard filled with flowers, lemon and orange trees, choice grape-vines, &c. Around this courtyard extends a balcony, forming a most delightful lounging place in the afternoons. The day preceding the ball was one of the most inclement of the season, the rain falling in torrents, and rendering many of the streets next to impassable, and as night approached fears were entertained that none would venture out in the storm, which had settled down by that time into a steady rain. At nine o'clock carriages commenced to arrive, and by ten the saloons were crowded. Mrs. Shallor, the General's mother-in-law, doing the honors of the house. Dancing was kept up till four A. M., and the party finally broke up in the happiest manner.

MUSICAL GOSSIP.

La Pergola, at Florence, reopens in mid October with "L'Africaine," in which Mmes. Ferni and Stecchi, Messrs. Carrion, Corsé, Giraldoni, Capponi and Becheri, will sustain the principal rôles.

The great Pagliano Theatre witnessed a good performance of "Don Giovanni," and the new theatre was to open Sept. 15th with Petrella's "Marco Visconte."

At the Rossini Theatre, this month, they had "Cinderella," "The Italian in Algiers," and "Comte d'Ory."

A black tenor made a *début* at Florence in "Othello."

At Turin, a new opera by Bouglia, "The Post of Honor," was recently performed.

Barcelona is to have Italian opera and tragic drama at her Lyceum, and Opera Comique, and tragedies at her principal theatres during the winter.

Cadiz is to have a quartet association.

Bavaria's king has created a new chivalric order called "Lohengrin," to be grand mastered by Richard Wagner. His "Rienzi" will be produced at Vienna's court opera house on Nov. 19th in grand style, under his personal direction, to commemorate the Empress of Austria's birthday.

At Berlin's Vittoria theatre, during victorious festival days, an Italian opera company expatriated, who are named, Andreeff, tenor; Padilla, baritone; Sarolta, soprano, and Lombardia, a new and superb contralto.

Baden caught Pauline Lucca for one performance of "Marguerita," and found her singing more efficacious for invalids than mineral water or *rouge et noir*.

Stiehl, a St. Petersburg celebrity in chamber music composition, tries Vienna with his operetta, "Jenny and Bately," in hope to duplicate its great success at home.

La France Musicale ascribes to "Don Giovanni," as given by De Baillon, Fioravanti, Steller, Lomi and Borella, to open this season at Florence's Pagliano Theatre, extraordinary artistic success and popular regard.

Wachtel took up George Brown—Robin Adair—in "La Dame Blanche," at Berlin's Royal Opera, when Roger dropped it. Mlle. Harina sang in Anna's rôle there.

"Faust" was given there, entitled by a new translation "Marguerthe," and Mlle. Garthe, Henry Worwosky, and Salomon performed its three chief rôles.

Schiller's "Wm. Tell," set in opera by B. A. Weber, was also done in that house, and the great Weber's "Der Freischütz" had great success with Mlles. Borner, and Frieb, and Worwosky as principals.

Andrieff, who appeared with the Italian opera company at Berlin's theatre, is a Russian tenor, blessed with a beautiful voice, artistic use of it,

and excellent comic talent, which, in combination, delighted Copenhagen journals into ecstasies.

Dresden's opera house delights in "Fidelio," with Richard as Florestano, and Burde-Ney as Leonora.

When the still great Tichascheck returns from Sweden, that opera will have "Der Freischütz," "Le Nozze di Figaro," and "Joseph."

The fierce Prussian officers who control Dresden now, attended every operatic performance there, with marked *empressement*.

At Cologne's last musical reunion, Scholtz, chapel master there, executed on a grand pianoforte, a brilliant concerto of his own writing, amid general plaudits.

Sofie Cruvelli—Baronne Vigier—created immense excitement in concert at Bielfeld, given to aid war sufferers. She gave a romance by Robandi, an Italian officer and talented composer, with her sister Marie, the duet from "Semiramide," and in a piece by Spohr, called "Hielands letzel Stunden."

Baron Orczky contemplates producing an opera upon a libretto by a celebrated Hungarian writer, to be called "Renegat," and Wagner's dire intent upon another impossibility—for voices—in that line, is to be called "Von Hohenstaufen."

Spa's *Memorial* goes into raptures about the concert given at Brussel's Monnaie Theatre, on August 17th, by Leonard, Jourdan and wife, Servais and Mengal, in which all were declared to be incomparable artists.

Bade's *Illustration* gives a glowing account of a concert for the benefit of unfortunate Odenwald people, in which Pauline Viardot-Garcia, Clara Schumann, Mlle. Serger, Zucchini, Waltenreiter—Württemberg's concert singer—and Kruger, the harpist, made a congregation of Baden's *élite* delirious with their superb performance of excellent music, and blessed those sufferers with large benevolent offerings in cash. Zucchini let himself out so at the second performance of "Il Barbiere di Siviglia," that all present in front or behind were convulsed with laughter.

Miss Huntley, a youthful soprano, pleasantly remembered as singing at concerts in Niblo's Saloon, has, after several months study for operatic performance with a celebrated lyric artist, obtained three offers for engagement in opera. She preferred that offered by Trieste's opera, where she is classed as *prima donna assoluta*, Fricci, a popular artist in London and Milan, being the *prima donna di cartello*. For a Yankee girl, after such brief operatic training, such an engagement is quite honorable, and Boston may now exult over her success in equal terms with those employed by Connecticut and Rhode Island in vaunting Foley's high estimation as basso at Her Majesty's Theatre, London, especially this passed season.

Mrs. Van Zandt is engaged at Warsaw's Italian Opera, for how long a time we do not learn, but suppose for a brief season only.

Auber's "Haydee" attained recently, at L'Opera Comique, its three hundredth performance, the principals that night being Mlle. Dupery and Mons. Achard.

The grand Paris court before which Belvall was summoned by Perrin—L'Académie—referred the grave question, whether he were bound to perform the grand Inquisitor in Verdi's new opera, or not, to Ambroise Thomas, for artistic judgment upon its alleged inferiority to his rightful claims. Upon that mighty fuss about nothing, Chorley remarks in his usual caustic style, "When will artists know their own interests."

Lablache was never greater than when he led the chorus in the Prologue to "Lucrezia Borgia," or in the sublime moment when as Desdemona's father—a very small but important *role*—he cursed her cleaving to Othello rather than her parent.

Valentine, in Gounod's "Faust," was pale and overlooked, until Santley took it, without grumbling about its insignificance. Chorley might have said further, that Santley's true artistic conduct and strict observance of that golden rule, "Act well your part, there all the honor lies," gave him instant command of London's opera public, raised him to great fame, and Gounod recognized his exceeding merit by writing in a brilliant scena and cavatina for Valentine, which elevated Santley upon the very high pedestal in operatic performance, from which he never since has descended, in the slightest downward inclination.

The *Musical World's* Milan correspondence narrates great success there at cheap rates of admission, for Offenbach's buffo operas, "La Belle Helene" and "Orphee aux Enfers," obtained during this past summer, with a company mostly boys and girls, seven years old and upward, and their accompaniment limited to a pianoforte, with three or four stringed instruments. The Carcano had reopened with "Crispino e la Comare" to a good house, and Signor Fiorini, who did the Cobbler, is described as gifted with a most excellent voice, has a good method, is a capital actor, eschewing vulgarity as substitute for humor, and promises to assume the front rank among *bassi comici*. Signoria Giannetti, the Annetta, is credited with a pleasing appearance, a flexible voice, and talent sufficient for the *role*. The basses were good, and the effective trio so well sung as to be immensely applauded. The orchestra was small but efficient, and the *spettacolo* worth the franc paid for admission.

Il Radegonda opened the same night with Petrella's opera buffo, "I Precanzioni," but its performance, though to a certain extent successful, was by no means equal to "Crispino." The prima donna, Lazzare, and buffo, Prette, were up to their work, and got some genuine applause. That house is so uncomfortable that startling events are required to keep off lethargy, he says, and that sense of suffocation he ever feels on entering its auditorium. "There is a great want of comfortable theatres in Milan," he adds, "as but two or three, La Scala, La Cannobiana, and Il Carcano, are decent even, out of some baker's dozen there existing. The first two are open but twice a year, for a brief season, and the last is too remote from central habitation. "Don Giovanni" was announced for the following week, there, with Stella as the Don and Leporello by the buffo Borena.

Opera was also promised at Il Cires Ciniselli, a large wooden theatre which holds 3,000 auditors, its first work being De Ferari's "Pipele."

Brunello had gained another year's lease of La Scala, and fumed about Il Caffè, playing with crowds of disengaged singers, hot desires for engagement there. Verdi vetoed "Aroldo" for its opening, as he deemed the singers incompetent to its acceptable interpretation, and "L'Africaine" was put aside for like cogent reasons, and therefore Strigelli's "I Figli di Borgia," his first work, is most likely to inaugurate the season. He is a native of Vigevano, patronized by Milan's great Duca, who spends money like water to advance his pets in musical estimation, and hands over the manager's caution stipend of 15 to 20,000 francs with smiling acquiescence to his demands. The ballet will be superintended by Signor Penco, who is described as that rare ballet master who regards choreography as an art, not a vulgar trade. His first show will be taken from Flotow's "Martha," the music expressly written by Sala and Ricordi for it.

Morgan, the young and talented English tenor, after two or three year's study with Italian masters and success in continental opera houses to a certain degree, now tries fortune in his native land.

Adelina Patti triumphed recently over Hamburg's public in "Faust," "Don Pasquale," and "Martha," in a superlative *furor*.